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CATALOGUE

of the

COLLECTION OF PAINTINGS

Assembled by

W. J. JOHNSON

UNIONTOWN, PA.

£17.5

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PORTRAIT OF JOHNSON CHILDREN *Frank T. Hutchens*

"BEAUTIFUL things have an influence for good, especially where ownership rests upon appreciation and enjoyment, rather than upon mere possession and value." This is the key-note of the Johnson Collection. Consciously or unconsciously it has been the motive force behind the acquisition of each picture during the past fifteen or more years, and because of it, as a collection of beautiful things, this takes second place to none that I know of. It is a tribute to Mr. and Mrs. Johnson both, for she, no less than he, has taken a very vital part in its formation. Without her enthusiastic approval no picture reaches the "Art Room." Furthermore, I suspect that the inspiration of her genuine liking for the really good in art, has added not a little to the pleasure that has come to Mr. Johnson through his long period of collecting.

There are many collections with which this cannot compare in money-value; there are many which surpass it in the number of artists and schools represented; there are many in which the individual canvases are more important—importance being based on size. How many such collections were assembled because they have an influence for good, and in how many cases does their ownership rest upon appreciation and enjoyment, rather than upon mere possession and value?

Pride of ownership exists in the Johnson home only because through that ownership art is made available for those who otherwise would not have access to it. The door stands open to all who will avail themselves of the privilege of entering; but it stands open in the hope that the visitor, be he near neighbor or one who has

come many miles, will take time to absorb the beauties so generously spread out before him. "Great works of art, like majestic mountains, should be approached without noise and rush. They are never intimate with one who hurries. Mere sight-seers seldom see much of anything. Such works are seen and appreciated only by those who have the grace to go quietly, the understanding to go thoughtfully, the heart to go lovingly, and the spirit to go worshipfully." Would that all our galleries and exhibitions could be sure of such visitors!

During many years of association with Mr. Johnson, I have often heard him say that once a picture is placed upon his walls, he ceases to have a sense of individual ownership of it; he is merely the custodian of it for the public, and he feels himself highly privileged to be that custodian. This point of view I believe to be unique, but it is to be expected of the man whom I have quoted above, and who has searched out for beauty in his pictures because he believes "a search for beauty is a search for God, for God is Beauty." Is it any wonder then that in his art room we find ourselves surrounded by beauty? Not the beauty of mere surface prettiness, but the beauty of underlying qualities to which prettiness is not remotely related.

The catalogue shows that this collection embraces names big in the history of American art. The names themselves are indications of quality. Mr. Johnson, however, has not been satisfied alone with names or with quality. He has demanded as well that illusive beauty, the third and rarest member of the trinity of a collection

truly distinguished. The art historian can appreciate what he finds here; the art lover will find many things over which to gloat; fully as important, the man in the street will find something which to him will seem worth looking at.

The attention of the man who knows nothing about art almost invariably centers on the pictorial interest. It need not be a story-telling interest, but it must be something in nature within his experience. Love of art for its own sake will come later, if at all. It is because this collection makes its appeal both as pictures and as art that it has an unusually important educational value. Many who have first been attracted by its pictorial interest have gradually come to feel that, in addition, they are held by something deeper than that, indefinable though that something be to most of them. It is possible that more would be attracted to art through our museums, were they not in a measure repelled by the insistence upon art quality as something apart from picture quality. And Mr. Johnson's collection proves that both may occur in the same canvas.

Museum Directors, artists, collectors, laymen and dealers have visited this collection in ever-increasing numbers, and most, if not all of them, have been amazed at what they have seen here. Acquaintance with the names included in the first catalogue of several years ago had not prepared them for the pictures themselves. It is one thing to own "a Homer"; it is quite a different matter to own a splendid, powerful marine, even though it be in water color, by that great painter of the sea. It

is a simple matter to catalogue "a Twachtman"; it is harder to possess a great Niagara, painted in his best period and in his best manner, that any museum might be proud to own. So we might go through the list from the brilliant "Rocks at Appledore" by Hassam; the satisfying and wholly typical "October Twilight" by Tryon; the unusual "Palm Leaf Fan" by Dewing; and the splendid trio of canvases by Davis; to the pastoral "Dewey Morning" by Walker and the mighty "Pillars of the Storm" by Dougherty which are the most recent additions to the collection. Suffice it to say that each painter is represented at a high level of achievement, and that those who make the pilgrimage to the Johnson art room will be more than repaid for their effort.

Again quoting Mr. Johnson, "The study of pictures helps one to find beauty, not only in the pictures themselves, but in other things; they should be studied not solely for their own sake, but as a means of making one's life fuller and better." As the opening quotation strikes the key-note of the collection, so this last typifies the Johnson family ideal. It has been my privilege to secure for Mr. Johnson most of the pictures which he has not bought direct from his artist-friends. It has been my greater privilege at frequent intervals to be part of a household in which exist ideals of art and ideals of life that are all too seldom met with.

ROBERT W. MACBETH.

New York October, 1923

A YOUNG ALSATIAN WOMAN *Gari Melchers, N. A.*

FRANK W. BENSON, N. A. (1862-)

1. Sunshine and Shadow
   30x25
2. The Grey Room
   25¾x31
3. Geese at Rest, Canada
   Wash drawing—16x20

R. SLOAN BREDIN, A. N. A. (1881-)

4. The Lawn
   16x20

ROY BROWN, A. N. A. (1879-)

5. Cedars
   26x32

GEORGE ELMER BROWNE, A. N. A. (1871-)

6. In Finistere
   33x40
7. Dutch Fishing Boats, Katwyk
   12x16
8. In the Sun, Nude
   24x20

GEORGE deFOREST BRUSH, N. A. (1855-)

9. Little Girl in Red
   Pastel—13x10

EMIL CARLSEN, N. A. (1853-)

10. Refreshing Breeze
25x30
11. The Valley, Moonlight
34x32
12. The Fan
15x18
13. Pot and Onions
15x18
14. The Moonstone
16x13
15. Moonlight, Denmark
8½x7½

JOHN W. CASILEAR, N. A. (1811-1893)

16. Landscape
4x6

BRUCE CRANE, N. A. (1857-)

17. Russet Fields
20x30

JASPER F. CROPSEY, N. A. (1823-1900)

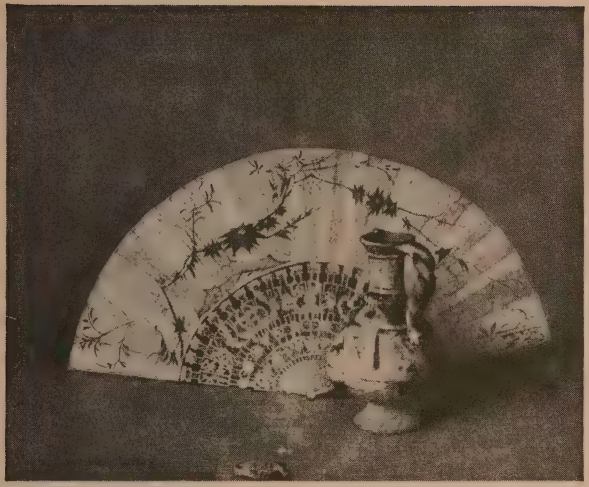
18. Landscape
5x9

THEODORE SCOTT DABO (1877-)

19. Golden Sunshine on a Summer Sea
22x28

ELLIOTT DAINGERFIELD, N. A. (1859-)

20. Rest in the Wilderness
20x24



THE FAN — *Emil Carlsen, N. A.*

ARTHUR B. DAVIES (1862-)

21. Canyon Undertones
26x40

CHARLES HAROLD DAVIS, N. A. (1856-)

22. In Early May
25x30

23. Joyous Day in Spring
29x36

24. Hillside Elm
25x30

THOMAS W. DEWING, N. A. (1851-)

25. The Palm Leaf Fan
24x19

26. The Dancer
Pastel—9x7

27. Girl with Violin
Pastel—14x10

PAUL DOUGHERTY, N. A. (1877-)

28. Sun and Shade
25x30

29. Pillars of the Storm
26x36

SIR ALFRED EAST (1849-1913)
President Royal Society of British Artists

30. Sunshine After Rain
17x23

CHARLES WARREN EATON (1857-)

31. Over the Valley
8x10

FREDERICK C. FRIESEKE, N. A. (1874-)

32. The Blue Kimono
32x32

ALBERT L. GROLL, N. A. (1866-)

33. Sunset, Arizona
12x16

CHARLES P. GRUPPE (1860-)

34. Children at Play
9½x10½

ALEXANDER HARRISON, N. A. (1853-)

35. Cliffs, Treport
    24x32

BIRGE HARRISON, N. A. (1854-)

36. Stream in Winter
    30x25

CHILDE HASSAM, N. A. (1859-)

37. Rocks at Appledore
    20x24

38. New England Hilltop, Autumn
    24x22

39. The English Girl
    30x20

CHARLES W. HAWTHORNE, N. A. (1872-)

40. Spring
    30x25

J. J. HENNER (1829-1905)

41. A Head
    16x9½

ROBERT HENRI, N. A. (1865-)

42. Catherine
    24x20

43. Oscar Doyle Johnson, Portrait
    24x20

44. Irish Village, Douagh
    12x16

IN EARLY MAY — *Charles H. Davis, N. A.*

GEORGE HETZEL (1826–1899)

45. Woods near Ligonier
14x11

WINSLOW HOMER, N. A (1836–1910)

46. Maine Coast
Water Color—14x20

FRANK T. HUTCHENS (1869-)

47. Portrait of Johnson Children
30x25

48. Old Treasures
28x36

49. Bend in the Road
20x25

50. Old Fisher Folk, Katwyk
12x14

51. The Dunes, Holland
12x16

52. Old Fireplace in France
16x20

WILL J. HYETT (1876-)

53. The Old Mill Pond
17x23

54. Mountain Road
25x30

WILLIAM L. LATHROP, N. A. (1859-)

55. Delaware Valley
22x25

ERNEST LAWSON, N. A. (1873-)

56. End of Winter
16x20

PHILIP LITTLE (1857-)

57. A September Day
30x30

HOMER D. MARTIN, N. A. (1836-1897)

58. Lake Lewey
Drawing—5x8

GARI MELCHERS, N. A. (1860-)

59. A Young Alsatian Woman
30x24½

60. A Maid Sewing
33x25

WILLARD L. METCALF (1858-)

61. A June Morning
26x29

FRED MILNER (1856-)

62. Misty Morning on the Seine
14x16

J. B. MORSE

63. Massachusetts Coast
24x40

HENRY MOSLER (1841-1919)

64. A Summer Dream
16x24

LEONARD OCHTMAN, N. A. (1854-)

65. Twilight, Spring
16x22

IVAN G. OLINSKY, N. A. (1878-)

66. Vivian Dinsmore Johnson, Portrait
24x20

MALCOLM PARCELL (1898-)

67. Ancient Poet
16x20

EDWARD H. POTTHAST, N. A. (1857-)

68. Happy Hours
12x16

NIAGARA IN WINTER *J. H. Twachtman*

HENRY W. RANGER, N. A. (1858–1916)

69. The Sentinel
18x25

EDWARD W. REDFIELD (1868–)

70. Road to Pleasantville, Winter
26x32

71. Hillside and Valley, Spring
28x32

THEODORE ROBINSON (1852–1896)

72. Summer Hillside in France
18x24

CHAUNCEY F. RYDER, N. A. (1868–)

73. A Wet Road
30x25

WILLIAM SARTAIN, A. N. A. (1843–)

74. A Hill Road
11x14

ROSWELL M. SHURTLEFF, N. A. (1838–1915)

75. A Pool in the Woods
20x25

76. Road in the Woods
Water Color—8x5

THOMAS SULLY (1783–1872)

77. Portrait of Mrs. Budd
20x16

GARDNER SYMONS, N. A. (1863-)

78. Rock-ribbed Hills in Winter
30x40

HENRY O. TANNER, A. N. A. (1859-)

79. Street Scene in Tangiers
25x20

ABBOTT H. THAYER, N. A. (1849-1921)

80. Girl in White
24x22

81. Harry Whiting
Nephew of the Artist
24x22

DWIGHT W. TRYON, N. A. (1849-)

82. October Twilight
14x20

JOHN H. TWACHTMAN (1853-1902)

83. Niagara in Winter
30x25

ALFRED S. WALL (1809-1871)

84. A Winter Morning
16x12

85. Landscape
Water Color—16x20

THE PALM LEAF FAN — *T. W. Dewing, N. A.*

HORATIO WALKER, N. A. (1858-)

86. A Dewey Morning
21x28

EMILE WALTERS (1893-)

87. The Spirit of Spring
12x16

J. ALDEN WEIR, N. A. (1852-1919)

88. The Farm
22½x16

GUY WIGGINS, A. N. A. (1883-)

89. Metropolitan Tower
20x24

JOSEPH R. WOODWELL

90. Sand Dunes, Coffin's Beach
30x40

91. A Passing Storm
20x25

ALEXANDER H. WYANT, N. A. (1836-1892)

92. Late Afternoon
10x14

CHARLES MORRIS YOUNG, A. N. A. (1869-)

93. Evening Shadows
18x24

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